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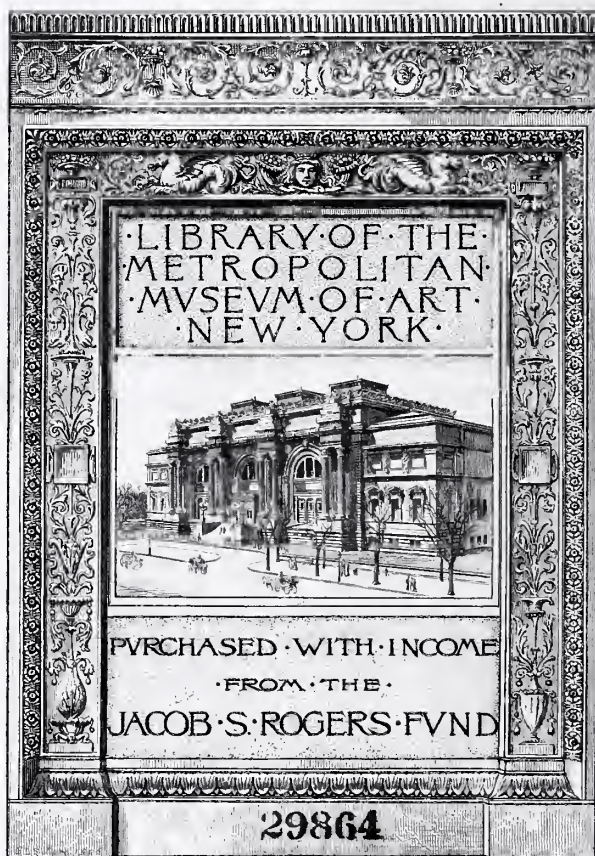


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CATALOGUE  
OF  
OLD AND MODERN LACES

A LARGE NUMBER OF  
FINE CAMEL'S HAIR SILK AND LACE SHAWLS  
ANTIQUE AND MODERN FANS, LACE  
AND OTHER PARASOLS AND  
OTHER ITEMS

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

BY DIRECTION OF  
MISS A. G. LARTER AND  
MISS B. M. KENDALL, LEGATEES

ON MONDAY AND TUESDAY AFTERNOONS  
NOVEMBER 15TH AND 16TH  
AT THE AMERICAN ART GALLERIES  
MADISON SQUARE SOUTH

WHERE THE COLLECTION WILL BE  
ON FREE PUBLIC VIEW  
FROM THURSDAY, NOVEMBER 11TH  
UNTIL THE DAY OF SALE

THE SALE WILL BE CONDUCTED BY  
MR. THOMAS E. KIRBY  
AND HIS ASSISTANT, MR. OTTO BERNET, OF THE  
AMERICAN ART ASSOCIATION, MANAGERS  
NEW YORK

1915

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**THE AMERICAN ART ASSOCIATION  
DESIGNS ITS CATALOGUES AND DIRECTS  
ALL DETAILS OF ILLUSTRATION  
TEXT AND TYPOGRAPHY**



## CONDITIONS OF SALE

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping**, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

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Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

### SPECIAL NOTICE.

**Buying** or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph or telephone, will be faithfully attended to without charge or commission. Any purchase so made will be subject to the above Conditions of Sale, which cannot in any manner be modified. The Association, however, in the event of making a purchase of a lot consisting of one or more books for a purchaser who has not, through himself or his agent, been present at the exhibition or sale, will permit such lot to be returned within ten days from the date of sale, and the purchase money will be returned, if the lot in any material manner differs from its catalogue description.

**Orders** for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much *for the lot*, and when the lot consists of one or more volumes of books or objects of art, the bid per *volume* or *piece* should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or reference submitted. Shipping directions should also be given.

**Priced copies** of the catalogue of any sale, or any session thereof, will be furnished by the Association at a reasonable charge.

AMERICAN ART ASSOCIATION,

American Art Galleries,

Madison Square South,

New York City.

**THE AMERICAN ART ASSOCIATION**  
**MANAGERS**

**SALE AT THE AMERICAN ART GALLERIES**  
**OLD AND MODERN LACES**

Miss A. G. Larter and Miss B. M. Kendall, Legatees  
Afternoons of Monday and Tuesday, Nov. 15 and 16, 1915

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To save time and to prevent mistakes each Purchaser will oblige the Managers by filling in this slip and handing it to the Record Clerk or Sales Attendant on making the first purchase.

*Purchaser's Name* \_\_\_\_\_

*Address in Full* \_\_\_\_\_

*Amount of Deposit* \_\_\_\_\_



# FIRST AFTERNOON'S SALE

MONDAY, NOVEMBER 15, 1915

## AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

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### COMBS, HAIRPINS, JEWELRY AND PURSES

350 { 1—FOUR SILVER FILIGREE COMBS

Three with floral patterns, mounted on amber tortoise-shell. The other silver and tortoise-shell in form of fleur-de-lis. *mrs. H. B. Miller*

2—TWO STERLING SILVER HAIRPINS

One a shell pattern, the other a crown.

250 { 3—TWO TORTOISE-SHELL HAIRPINS

Mounted with open scrollwork tops.

4—TWO TORTOISE-SHELL HAIRPINS *mrs. H. B. Wilson*

One mounted in filigree silver, the other mounted in silver gilt open scroll and basket work.

350 { 5—THREE HAIRPINS *mrs. Bremer*

One engraved sterling silver, and two silver mounted tortoise-shell.

6

6—THREE GOLD AND CORAL COMBS

The tops are in the form of a crown and are mounted on tortoise-shell.

7—Two SILVER COMBS

Pierced and engraved scrollwork.

250

8—Two OLD JET COMBS

Mounted on tortoise-shell prongs, the jet faceted.

*J. P. Burr*

9—Two COMBS

One engraved sterling silver. The other tortoise-shell mounted with silver open scrollwork.

*Mrs. H. Miller*

300

10—Two STERLING SILVER COMBS

The tops of foliated open scrollwork.

11—Two SILVER MOUNTED TORTOISE-SHELL COMBS

One a crescent set with rhinestones. The other of amber shell similarly set.

250

12—STERLING SILVER COMB

Semicircular, and has a polished half-round rim.

*J. Baumeister*

13—CUT JET COMB

Fleur-de-lis and scrolls in jet, mounted on tortoise-shell.

*Mrs. Lewis*

100

14—STERLING SILVER COMB

Ornamented with engraved bird, and open foliated scrollwork.

15—TWO CARVED IVORY COMBS

One Early Victorian, openwork medallions of stags and fawns; the other with carved scroll top.

16—FINE SPANISH TORTOISE-SHELL COMB

*Mrs. H. Miller*

Pierced and carved foliated scroll decoration in amber shell slightly touched with brown.

17—AMBER-COLORED TORTOISE-SHELL COMBS

Pierced with floral pattern.

18—FINE SPANISH TORTOISE-SHELL COMB

*Mrs. L. Sands*

Late eighteenth century. Carved and pierced in floral scrolls issuing from a vase.

19—REMARKABLE FINE SPANISH COMB

Eighteenth century. Delicately pierced top and carved with shells, acorns, and flower scrolls. ("As is.")

*J. Baumeister*

20—OVAL CARVED SHELL CAMEO

Old German. Beautifully carved. "The Head of a Mediæval Knight." (Slight abrasion on the side.)

21—SET OF THREE CAMEOS

Comprising brooch or pendant and two earrings. Early Victorian. Carved ladies' heads, and mounted in black enameled gold and incrustured with many fine small pearls. In morocco case.

*Hertrude Larter*

22—CHINESE FILIGREE SILVER CARD CASE

Eighteenth century. In the form of a book. Delicate decoration of dragons, scrolls and flowers.

- 23—SILVER GILT NECKLACE *Miss J. B. Thurston*  
 4<sup>50</sup> Turkish. Composed of interlacing chain band with  
 pendants of crescents and small coins.
- 24—CHINESE SILVER FILIGREE NECKLACE AND PENDANT *F. Baumeister*  
 Late eighteenth century. Delicate workmanship; al-  
 4<sup>00</sup> ternating square and oval links with similar inter-  
 lacing links to form the pendant.
- 25—SILVER NECKLACE *Miss J. B. Thurston*  
 4<sup>00</sup> Burmese. Formed of flat three link and bar chain,  
 and coin pendants.
- 26—THREE SILK AND BEAD PURSES *David Belasco*  
 10<sup>00</sup> Two Early English, dark blue and lavender knitted  
 silk, enriched with cut-steel beads and ornaments;  
 the other Early Victorian, floral pattern in canvas  
 stitch.
- 27—TWO FINE BEAD BAGS *Gertrude Larter*  
 3<sup>50</sup> Early Victorian. Floral band decoration.
- 28—TWO EMBROIDERED BEAD BAGS *T. Ellis*  
 10<sup>00</sup> Early Victorian. Solid work in floral design of blues,  
 red, green and white of very fine beads. The other  
 cut steel on knitted silk.
- 29—FINE BEAD BAG *Miss M. Farland*  
 7<sup>00</sup> Early Victorian. Solid work in floral designs of  
 blues, black and white.



*Miss Maynard*

30—CURIOUS FRENCH TRAVELING CANDLE-SHADE

9<sup>00</sup> Eighteenth century. Circular folding green silk fan, supported by a tortoise-shell holder which has gilt bronze mounts. In part of the original shagreen case. Very rare.

LACE AND SILK FANS

31—FOUR SMALL SILK FANS

*G. C. Smith Jr.*

4<sup>00</sup> One black satin with carved ivory blades, one lavender with carved ivory blades, one white satin with gold blades, and the other écru with mother-of-pearl blades.

32—TWO SATIN AND APPLIQUÉ LACE FANS

*David Belasco*

9<sup>00</sup> One turquoise-blue satin, with appliqué motifs and plain mother-of-pearl blades; the other lavender satin, with appliqué motifs and carved ivory blades.

33—THREE SATIN AND LACE FANS

*Elto Kerner Aguirre*

14<sup>00</sup> One appliqué lace with plain ivory blades, one white satin and appliqué medallions with carved ivory blades, and the other white satin and Spanish lace with carved ivory blades.

34—THREE WHITE SATIN FANS

*Gertrude Carter*

4<sup>00</sup> One of embroidered satin with carved mother-of-pearl blades; other two edged with white down, one with ivory blades and other carved ivory.

35—TWO LARGE WHITE FEATHER FANS

*Mrs A. B. Kendall*

4<sup>00</sup> One tortoise-shell blades, brown silk tassel; the other plain ivory blades.

*Gertrude Larter*

36—THREE APPLIQUÉ LACE FANS

9<sup>00</sup>

One with three painted medallions (Directoire) and carved mother-of-pearl with gold and silver inlays, one with mother-of-pearl blades with white pearl applications, and the other appliqué with mother-of-pearl blades.

*Gertrude Larter*

37—TWO LACE FANS

5<sup>00</sup>

One of Honiton lace and the other appliqué. Both have ivory blades.

38—TWO OLD APPLIQUÉ LACE FANS

10<sup>00</sup>

Cluster of flowers framed in graceful border. Mother-of-pearl blades.

*O. Bernier Agassiz*

39—WHITE CHANTILLY LACE FAN

7<sup>00</sup>

Rich Louis XVI design of garlands and flower panels. Set on carved ivory blades. Heavy silk tassel.

*L. Gertrude*

40—WHITE SATIN FAN

15<sup>00</sup>

With Belgian rose point lace framing three painted panels. Mother-of-pearl blades. Marked on silver plaque: Clara, Apr. 15, 84.

*M. B. Johnson*

41—BLACK CHANTILLY FAN

10<sup>00</sup>

Rich floral design. White gauze lining. Gold inlaid mother-of-pearl blades with rich Louis XVI haut-relief carving, with doves, flowers and vases.

*L. Gertrude*

42—RICH BRUSSELS ROSE POINT FAN

12<sup>00</sup>

Louis XVI style. Lined in white satin. White mother-of-pearl blades.

*Robert Gendemann*

43—BRUSSELS ROSE POINT FAN *H. P. Burr*

*700* Flower motives on white satin. Mother-of-pearl blades.

44—LOUIS XVI STYLE FAN *R. D. Loreng Agent*

*700* Exquisitely fine rose point Brussels lace set on mother-of-pearl blades. Rose medallion in the center, with garlands of roses and forget-me-nots at sides. Edged with delicate ornamental design in shell-shaped scallops. In perfect condition.

45—RICH BLACK CHANTILLY FAN *Mr. Jopling*

*200* Louis XVI design. Heavy mother-of-pearl blades, with black silk tassel.

46—BRUSSELS ROSE POINT FAN *W. H. Johnson*

*2500* Louis XVI style. Oblong medallions, with flower motives and symbolical attributes of music. Carved mother-of-pearl blades.

## LACE COLLARS, BARBES, FICHUS, VEILS, SHAWLS AND FLOUNCES

47—FIVE LACE COLLARS *Mr. Cornelius*

*300* Belgian thread of various patterns.

48—FOUR LACE COLLARS

*300* Appliqué and Belgian lace of different patterns.

49—SIX LACE COLLARS

*200* Brussels and lire lace of different patterns.

50—FIVE SMALL BARBES *Mr. Cornelius*

*950* Belgian and lire laces of different designs.

51—THREE LACE COLLARS AND ONE BARBE *L. E. Chapman*

*300* Limerick appliqué, embroidered batiste and with lace edging.

52—TWO NARROW LACE COLLARS *L. Gertrude*

*400* One Brussels and one appliqué.

53—TWO PAIRS OF LACE CUFFS

*900* One Brussels and the other duchesse.

54—THREE LAPPETS *St. P. Drougals*

*500* Two cotton Cluny lace, and one silk Cluny.

55—TWO LACE COLLARS *L. Gertrude*

*1500* Duchesse lace, one with rose point medallion.

56—BRUSSELS LACE COLLARS *V. Ellis*

*1600* Design of leaves, the conventional rose and ribbon design. Scalloped border of floral pattern.

57—COLLAR AND PAIR OF CUFFS *Mr. Cornelius*

*600* Irish crochet design of various patterns.

58—OLD DUCHESS LACE LONG BARBE *Otto Berner Agents*

*1500* Leaf and floral design with scalloped edge.

59—OLD BRUSSELS LACE COLLARS *Otto Berner Agents*

*400* Alternating floral medallion. Scalloped border of conventional shell design.

60—FINE LACE COLLAR AND EDGING

*L. Gertrude*

6 00 Old Brussels, with needlepoint lace of Louis XVI style. Conventional design enriched by floral motives.

61—LACE EDGING AND PAIR OF CUFFS TO MATCH

*Otto Berner Agent*

6 00 Old Belgian needlepoint (point d'Alençon). Medallion design, containing floral patterns of the Louis XVI period. Fine scallop edging.

62—LACE BARBE

*Mr. W. Seaman Agent*

16 00 Old Brussels needlepoint. A sequence of four long narrow medallions ending in two larger panels of floral motives. Edged on both sides with a scalloped edge of a blossom design.

63—LONG LACE COLLARS WITH NARROW STANDING COLLAR

*L. Gertrude*

8 00 Old Brussels lace. Flower motive of roses and convolvulus, with raised petals. Oval medallions and border of Belgian rose point.

64—TWO LENGTHS OF LACE EDGING

6 00 Fine Brussels lace. Rose point and point d'Angleterre combined in a classical Louis XVI design.

65—OLD LACE EDGING

*Mr. Cornelius*

4 00 Belgian needlepoint. Alençon type. Rich design of floral pattern with fine scalloped border.

66—BABY CAP

*R. H. Shaw*

1 00 Old French batiste with floral designs in embroidery and openwork.

67—THREE LACE HANDKERCHIEFS *W. H. Johnson*

*7<sup>00</sup>* One silk center with silk Cluny edging, one with Maltese lace border, and the other embroidered with Valenciennes insertion and edging.

68—BATISTE TRAY COVER

Cluny medallions and lace edging.

*5<sup>00</sup>* 69—TWO LACE HANDKERCHIEFS *L. Gertrude*

One French batiste with fine embroidery, the other embroidered in design of roses amid leaves. Finished with a scalloped and Valenciennes edging.

70—TWO BERTHAS

*5<sup>00</sup>* One flat Venetian *punto in aria*, the other imitation of Honiton.

71—FOUR LACE HANDKERCHIEFS *W. H. Johnson*

*25<sup>00</sup>* Old Brussels. Duchesse and point appliqué.

72—THREE LACE HANDKERCHIEFS *L. Gertrude*

*9<sup>00</sup>* Batiste centers, with corners of duchesse and appliqué lace.

73—TWO LACE HANDKERCHIEFS *W. H. Johnson*

*11<sup>00</sup>* One edged with French duchesse lace and the other with imitation Argentan.

74—TWO LACE HANDKERCHIEFS *Miss Kemper*

*13<sup>00</sup>* Batiste centers. One with corners of fine Valenciennes lace, the other of Brussels lace corners.

75—FINE LACE HANDKERCHIEF

*L. Gertrude*

1000 Old Brussels needlepoint, in alternating leaf and flower design.

76—FINE ROSE POINT BRUSSELS HANDKERCHIEF

*M. H. Johnson*

2200 The center of fine batiste, the lace of Louis XVI design representing bouquets of roses and lilacs, combined with delicate branches of foliage. Border of beautiful conventional design.

77—OLD APPLIQUÉ HANDKERCHIEF

*L. Gertrude*

800 Delicate floral motives on a finely dotted tulle. Bordered with leaves and roses.

78—FINE OLD APPLIQUÉ HANDKERCHIEF

*M. H. Johnson*

3300 Floral bouquets at the corners and butterflies, on dotted tulle.

79—OLD PARASOL COVER

*Mrs. H. P. Branger*

300 Tatting work of various medallions and festoons.

80—LARGE DOUBLE LACE COLLAR

*L. Gertrude*

1100 Point passe and appliqué of floral patterns on a tulle ground.

81—LACE AND PINK SILK FICHU

*R. Glendinning*

300 Cluny lace, with scalloped picot edge.

82—LARGE LAPPET

*Alto Berner Agent*

800 Silk Cluny lace of bold medallion design. Scalloped edging.

83—OLD LACE FICHU

*L. Gertrude*

2300 Honiton lace. Of fine quality.

84—LONG FICHU

37<sup>50</sup>—Batiste and Valenciennes lace insertion, with edging to correspond. Mrs. Kemper

85—SPANISH LACE FICHU

7<sup>00</sup>—Bold floral and leaf design. G. C. Smith Jr.

86—PARASOL COVER

15<sup>00</sup>—English type. Louis XVI design. Eight large scallops decorated with clusters of daisy chains. W. B. Johnson

87—SIX PIECES OF LACE

9<sup>00</sup>—Gobelins type. Italian Renaissance design. T. Ellis

88—LIMERICK LACE EDGING

6<sup>00</sup>—Floral pattern and ornamental festoons on dotted background. Mr. Cornelia

Length, 5 yards; width, 4 inches.

89—DUCHESE LACE EDGING

8<sup>00</sup>—Finely executed scrolls and flowers combined. Mrs. C. C. Fairbank

Length,  $4\frac{1}{4}$  yards; width, 3 inches.

90—OLD VALENCIENNES LACE EDGING

6<sup>00</sup>—Dotted, with floral scalloped edge. L. John

3 lengths 2 yards; width, 3 inches.

91—CLUNY LACE EDGING

16<sup>00</sup>—Attractive design of Byzantine type. Mrs. C. C. Fairbank

Length,  $4\frac{1}{2}$  yards; width,  $4\frac{1}{2}$  inches.

92—FLOUNCE

6<sup>00</sup>—Interesting piece of bobbin lace in scroll design. L. Gertrude

5 lengths 6 yards; width,  $4\frac{1}{2}$  inches.



93—RUSSIAN LACE EDGING

*Mrs. E. C. Fairbank*

Tapework, fashioned in big triangular scallops.

*Length, 2 yards 2 inches; width 5½ inches.*

94—IMITATION FRENCH POINT D'ESPRIT EDGING

*L. C. Brown*

Dotted background, with small floral edging.

*2 lengths 4¾ inches; width, 7½ inches.*

95—IRISH-TYPE EDGING

*Mrs. Cornelius*

Flower festoons on dotted tulle, edged with feathered leaves and scallops.

*Length, 6 yards; width, 9 inches.*

96—DEEP BRUSSELS FLOUNCE

*L. Gertrude*

Effective floral pattern on dotted tulle, made in two wide panels divided by small ornamental border.

97—SILK FLOUNCE

*h h*

Beautiful Spanish blond, of conventional floral design.

*Length, 5½ yards; width, 11 inches.*

98—SPANISH SILK BLOND FLOUNCE

*M. Lewis*

Spangled with star pattern and high border of foliage and flower design. Finished with deep scallops.

*Length, 1 yard 30 inches; width, 1 yard 15 inches.*

99—CHANTILLY BORDER

*Mrs. Benedict*

Exquisite pattern of flowers, with minute scalloping as edging.

*Length, 15 yards; width, 12 inches.*

100—ENGLISH-TYPE FLOUNCE

*L Gertrude*

*1100* With rich border of flowers and feathers.

*Length, 3¾ yards; width, 34 inches.*

101—OLD IRISH BRIDAL VEIL

*Olto Berner Agass*

*600* Bunches of flowers worked on delicate tulle in various stitches.

*Length, 1 yard 3 inches; width, 1 yard.*

102—FINE SPANISH SILK BLOND LACE SHAWL

*Mrs. Benedick*

*300* All-over leaf and flower design executed in heavy silk.

103—SPANISH SILK MANTILLA

*P. C. Smith Jr*

*200* Blond lace, with very ornamental design throughout.

104—OLD FRENCH FICHU

*R. B. Johnson*

*2500* Empire. Batiste, finely embroidered with branches of leather and roses. Edged with old Cluny lace.

105—OLD IRISH VEIL

*L Gertrude*

*500* Leather leaf pattern embroidered on fine tulle. Corners and borders of branches and leaves.

*60 inches square.*

106—SPANISH BLOND LACE SCARF

*Mrs. J. Kohn*

*300* Alternate design of ribbons and flowers.

*Length, 2½ yards; width, 14 inches.*

107—IRISH HEAD-VEIL

*L Gertrude*

*1000* Example of Carrickmacross work of rich design on fine tulle. Scalloped edgings.

108—OLD IRISH HEAD-VEIL

*Miss Waynard*

Rich and fine Carrickmacross embroidery on fine tulle.

14<sup>00</sup> Beautiful scalloped edging, with interesting variety of stitches.

109—FLOUNCE

*L. Gertrude*

Irish. Very finely embroidered on dotted tulle, with conventional and flower design.

13<sup>00</sup>

*Length, 3 yards 15 inches; width, 23 inches.*

110—BRUSSELS LACE VEIL

*No. No. Seaman Agent*

Rose pattern on dotted background, with feather and flower designs at corners and border.

25<sup>00</sup>

*76 inches square.*

111—OLD BRIDAL VEIL

*L. Gertrude*

Embroidered on tulle, with flower patterns on dotted background.

6<sup>00</sup>

*72 inches square.*

112—FINE BRUSSELS VEIL

*h*

*h*

Embroidered with Louis XVI design. Loveknots and rosebuds on finely dotted tulle. Ornamented corners.

20<sup>00</sup>

*2 yards square.*

113—BRUSSELS LACE VEIL

*Miss Waynard*

Forget-me-not and rose garlands, embroidered on finely dotted background. Rich design on corners and border. Round scalloped edgings.

22<sup>50</sup>

*2 yards square.*

*Mrs E. C. Fairbank*

114—BRUSSELS POINT APPLIQUÉ VEIL

22<sup>00</sup> Center of fine dotted tulle and border of delicate flower design. Small scalloped edging.

*Length, 79 inches; width, 75 inches.*

115—OLD IRISH VEIL

*Mr. Cornelius*

12<sup>00</sup> Garlands of various flowers embroidered on tulle. Scalloped edging.

*Length, 72 inches; width, 66 inches.*

116—HEAD VEIL

*Mrs. R. H. Shaw*

7<sup>00</sup> Interesting piece. Finely executed over good floral pattern, with scalloped border.

117—LLAMA HEAD-VEIL

*Mrs. H. P. Branch*

6<sup>00</sup> Beautiful floral design and scalloped edges.

118—LLAMA HEAD-VEIL

*P. C. Smith*

10<sup>00</sup> Attractive pattern of leaves and flowers. Scalloped edgings.

119—LLAMA HEAD-SHAWL

*W. H. Johnson*

27<sup>50</sup> Flower pattern, with scalloped edge.

120—LLAMA HEAD-SHAWL

*Mr. West*

16<sup>00</sup> Beautiful design of round medallions and bunches of flowers, with rich scallops as edging. Bobbinwork.

121—LLAMA HEAD-SHAWL

*Mr. Cornelius*

11<sup>00</sup> Flower pattern, with scalloped edgings.

122—IRISH SHAWL

*Mrs. H. P. Branger*

Finely embroidered tulle, with graceful scroll and flower pattern.

*Length, 75 inches.*

123—FINE APPLIQUÉ HEAD-SHAWL

*10<sup>00</sup>* Louis XV design of flowers and arabesque, on dotted tulle. The three corners represent big horse-chestnut leaves.

124—OLD BRIDAL SHAWL

*A. C. Crocker*

*30<sup>00</sup>* Of unusual and rich design. Large oval medallion in center surrounded by graceful garlands on small star *semé*. Corners elaborately embroidered with great variety of stitches. Rare.

*Length, 2 yards 25 inches; width, 2 yards 5 inches.*

125—LOUIS XVI STYLE SCARF

*Mrs. H. Johnson*

*16<sup>00</sup>* Rich embroidery and raised roses and leaves on fine tulle.

*Length, 3 yards 22 inches; width, 34 inches.*

126—BRIDAL SHAWL

*L. Gertrude*

*19<sup>00</sup>* Rich floral border on fine tulle executed in various stitches.

*Length, 82 inches; width, 67 inches.*

127—EMBROIDERED BRIDAL VEIL

*Mrs. Morris Loeb*

*190<sup>00</sup>* White tulle finely dotted *mèche*, with rich border of daisies.

*Length, 96 inches; width, 55 inches.*

128—VEIL

*H. C. Burr*

1100— Fine appliqué lace veil, with graceful floral design on bird's-eye dotted tulle. Garlands, festoons, sprays of roses and asters beautifully combined. Edged with a rich border of large round scallops.

129—BRUSSELS NEEDLEPOINT SHAWL

*Mr. W. F. Leaman*

6100— Large central panel of roses, asters and lilacs on a finely dotted handmade tulle, ended by wide border of classical design, fashioned in large rounded scallops at the back and sides; tabs represented by cluster of lilies.

130—LLAMA CAPE

*Mr. Cornelius*

2750— Large rose pattern and leaf border; scalloped edgings.

131—DUCHESS LACE SCARF AND SLEEVES

*W. H. Johnson*

5500— Long scarf of large floral panels, alternated with small oval medallions of rose point, each representing a pansy or rose with raised petals and long sleeves to correspond.

132—APPLIQUÉ FICHU AND FLOUNCE

*L. Gertrude*

7000— Reputed to have belonged to Princess Eugenie. Medallions and garlands of various flowers, tied with loveknots on dotted tulle. Rich border at the edges of flower panels and crown pattern.

133—JENNIE LIND'S JACKET

*Mr. J. B. Scarlett*

600— Very interesting combination of muslin and Valenciennes lace, trimmed with pink satin ribbon and knots of the same.

## PARASOLS

*Atto Bernier Aguir*

### 134—THREE BLACK SILK COACH PARASOLS

200 — One with black handle and knob, one with carved black handle, and the other with carved ivory handle. Two have white silk linings.

### 135—TWO WHITE SILK COACH PARASOLS

200 — One with carved ivory handle and the other with carved bone handle.

### 136—TWO BLACK CHANTILLY COACH PARASOLS

*E. G. Vance*

700 — One with lavender lining and gilded handle, and the other with blue lining and finely carved ivory handle of Louis XVI style.

### 137—TWO BLACK SILK COACH PARASOLS

Both trimmed with three ruffles; one with brown wood handle and the other with black handle.

### 138—BLACK SILK COACH PARASOL

Lined with black silk. Plain black wood handle and top.

*F. Rammerster*

### 139—ÉCRU-SILK COACH PARASOL

300 — Lined with white silk. Carved ivory handle in the fashion of two branches twisted together. Rounded ivory knob.

### 140—TWO SILK COACH PARASOLS

One of brown silk trimmed with fringe, and the other of black silk trimmed with black silk and bead fringe.

1000  
141—BLACK COACH PARASOL

Chantilly lace of Louis XVI style, trimmed with white silk fringe. White silk lining and tortoise-shell handle dotted with gold and bearing monogram T.G.R.

*Mrs. A. B. Kendall*

142—BLACK CHANTILLY COACH PARASOL

On black silk. White silk lining. Carved bone handle and top.

143—BLACK SILK COACH PARASOL

Trimmed with light Chantilly lace. Black silk lining. Carved ebony handle.

*Alto B. Berner Agent*

200 144—BLACK SILK COACH PARASOL

Trimmed with two rows of black silk guipure lace. White silk lining. Long ivory handle, carved with Louis XV monogram F.B. and flower ornaments.

145—BLACK SILK GUIPURE PARASOL

Double black and white silk lining. Plain black handle and knob.

*F. Baunister*

500 146—BLACK LACE COACH PARASOL

Chantilly, of Louis XVI design. Double lining of black and white satin and with carved ivory handle marked L. D.

147—COACH PARASOL

Black Chantilly lace, with black and white double lining. Carved bone handle and knob.



148—EMERALD-GREEN SILK COACH PARASOL

Covered with fine black Chantilly lace of graceful feather and flowers design. White silk lining. Carved ivory handle of lion's head.

*N. H. Johnson*

149—LARGE BLACK PARASOL

Escorial lace over gray satin lining. Bamboo handle.

150—LARGE BLACK LACE PARASOL

Spanish blond lace of rose pattern over black satin, with black lining and ebony handle.

151—BLACK SATIN PARASOL

Embroidered in colored satin stitch of garlands and butterfly design. Trimmed with black chenille fringe. White silk lining. Plain horn brown handle.

*N. H. Johnson*

152—WHITE SILK CHANTILLY PARASOL

On cream-colored silk shaded with cream crêpe de Chine. Trimmed with flounce of same Chantilly lace. Beautiful hand-carved ivory handle, representing young pierrot playing banjo.

CHINESE AND JAPANESE SILK SHAWLS

153—NARROW WHITE SILK JAPANESE SHAWL

Embroidered flower motif running along one side. Fringed.

*Length, 70 inches; width, 31 inches.*

154—WHITE CRÊPE-DE-CHINE CAPE AND SHAWL

Cape trimmed with fringe; shawl of embroidered flowers in satin stitch with silk fringe.

*Shawl: 1 yard square.*

*P. C. Smith Jr.*

*P. C. Greenleaf*

*Mr. Van*

155—TWO WHITE SILK JAPANESE SHAWLS

*9<sup>00</sup>* Both embroidered in satin stitch on crêpe de Chine.  
Silk fringe.

*Lengths, respective, 52 inches and 43 inches.  
Widths, respective, 47 inches and 43 inches*

*David Belasco*

156—SILK CRÊPE-DE-CHINE SHAWL

*11<sup>00</sup>* Pale peach-color embroidered border in satin stitch  
of lilies and roses, with silk fringe of same peach  
shade.

*60 inches square.*

*Mr. W. Seaman Ogden*

157—WHITE SILK CHINESE SHAWL

*15<sup>00</sup>* Embroidered all over with light branches of Japanese  
ferns and rosebuds in satin stitch. White silk fringe.

*60 inches square.*

*David Belasco*

158—TWO WHITE CRÊPE-DE-CHINE SHAWLS

*12<sup>00</sup>* One embroidered with rose pattern and small cherry  
blossom border, the other plain silk. Both with silk  
fringe.

*G. F. Blauy*

159—PLAIN WHITE SILK SHAWL

Silk fringe.

*4<sup>00</sup>* *63 inches square.*

*N. B. Johnson*

160—WHITE SILK JAPANESE SHAWL

*11<sup>00</sup>* Two corners embroidered in satin stitch. One with  
ivy and flowers, the other with conventional design  
and peach blossoms. Silk fringe.

*63 inches square.*

161—LARGE WHITE SILK SHAWL

*H. P. Granger*

Richly embroidered all over with beautiful motifs of cherry blossoms, roses and wistaria. Deep silk fringe. (Slightly soiled.)

63 inches square.

162—WHITE SILK JAPANESE SHAWL

*Mr. Munner*

Four corners embroidered with satin stitch in design of chrysanthemum, wistaria and roses. White silk fringe. (Soiled.)

62 inches square.

163—WHITE SILK JAPANESE SHAWL

*Ray Greenleaf*

Four corners embroidered with flowers and ribbons. Graceful border of leaves and cherry blossoms in satin stitch. White silk fringe. (Slightly soiled.)

62 inches square.

164—LARGE WHITE SILK CHINESE SHAWL

*H. B. Johnson*

Richly embroidered at two corners with large motifs of lilacs, wistaria and roses. Small border of cherry blossoms. Deep silk fringe.

66 inches square.

165—SILK CHINESE SHAWL

*F. B. Smith Jr.*

Satin embroidery of rich decorative design in form of ribbons in fanciful knots combined with clusters of flowers. Deep silk fringe. (Slightly soiled.)

63 inches square.

166—PLAIN WHITE SILK SHAWL

*Ray Greenleaf*

Rich silk fringe.

62 inches square.

167—WHITE SILK JAPANESE SHAWL

22<sup>00</sup> Embroidered at four corners with roses, daisies and aster motifs, and with flower border. Fine fringe.

62 inches square.

168—LARGE CHINESE WHITE SILK SHAWL

47<sup>50</sup> Embroidered all over with big flower motifs in satin stitch. Silk fringe.

60 inches square.

169—LARGE WHITE SILK SHAWL

62<sup>50</sup> Embroidered all over in fine satin stitch in beautiful pattern of light ferns, sheaves of wheat and lilacs. White silk fringe.

60 inches square.

170—LARGE CHINESE WHITE SILK SHAWL

52<sup>50</sup> Richly embroidered all over in fine satin stitch of elaborate design of big roses, ferns and jonquils. Border of conventional design. Long rich fringe.

66 inches square.

## SCARFS, CASHMERE AND PAISLEY

### SHAWLS

171—OLD EMBROIDERED SHAWL

900 East Indian. White center and black border, embroidered in running palm-leaf and carnation pattern. Half border on one face, and half on the other.

5 feet 8 inches square.

172—CASHMERE SHAWL

30 Indo-Persian. Repeating almond and floral pattern border on white ground; in pale blue, with slight touches of red.

5 feet square.

173—CASHMERE SHAWL

*Ray Greenleaf*

Indo-Persian. Eighteenth century. Cream center, lotus border and supplementary deep border of interesting repeating and interlacing almond motives on two ends only, in light greens and reds.

*Length, 9 feet 2 inches; width, 4 feet 7 inches.*

174—PAISLEY SHAWL

*Mrs. Kurbekuni*

Early English. Square cream Cashmere center, with delightful border of repeating and alternating conventionalized floral motives in lavender, pink, pale blues, greens, and yellows of silk.

*Length, 5 feet 7 inches; width, 5 feet 3 inches.*

175—CASHMERE SHAWL

*Mrs. Payne*

Indo-Persian. Eighteenth century. Cream center, with quaint border of repeating almond motives filled in with minute flowers, surrounded by an interlacing volute band, and deep borders similar in pattern to first border, at each end. Blue grays predominate, with dainty touches of yellow and red. (Has been repaired.)

*Length, 10 feet 10 inches; width, 5 feet.*

176—CASHMERE SHAWL

*H. V. Wroughton*

Indio-Chinese. A repeating almond motive, through which run trailing flowers and palm leaves. In grays and light blues, with slight touches of red and lavender.

*Length, 10 feet 8 inches; width, 5 feet.*

177—PAISLEY SHAWL

*h u u*

Early English. Large cream center. A wide border on the two ends, and a narrower border between of lotus motives in Islamic arches. Red, dull blue, green, yellow and black.

*Length, 10 feet; width, 5 feet 2 inches.*

178—CASHMERE SHAWL

*E. W. Randall*

Indo-Persian. Eighteenth century. Cream center with surrounding border, and another deep border on two ends only, of repeating almond motive, in gray blues, with slight touches of light greens and reds.

*Length, 11 feet; width, 5 feet.*

179—PAISLEY SHAWL

*Mrs. E. H. Reynolds*

Early English. Cream center, with surrounding of geometric and conventionalized almond and lotus motives and a narrow scroll band, in old pinks, dull blues and greens, and plum color. (Has been freely repaired.)

*5 feet 10 inches square.*

180—CASHMERE SHAWL

*Ray Greenleaf*

Indo-Persian. Eighteenth century. Cream center, surrounded by almond motives and a scroll band and deep borders of similar pattern at each end. Simple coloring of dull crimson and dark brown, touched with light green.

*Length, 9 feet 5 inches; width, 4 feet 2 inches.*

181—CASHMERE SHAWL

Similar to the preceding.

*Length, 9 feet 5 inches; width, 4 feet 2 inches.*

182—PAISLEY SHAWL

*Mr. Randall*

Early English. Cream center, with a bold conventionalized scroll and almond surround in browns, deep pink, blue, and green. (Has been freely repaired.)

*Length, 5 feet 6 inches; width, 5 feet 4 inches.*

183—CASHMERE SHAWL

*V. Ellis*

*6 00*

Indio-Persian. Eighteenth century. Cream center, with an almond motive border and dainty geometric band in which grays predominate, with minute touches of red and yellow.

*Length, 6 feet; width, 5 feet 5 inches.*

184—CASHMERE SHAWL

*Mr. B. Johnson*

*9 00*

Indo-Chinese. Eighteenth century. Cream, with printed border of red and green alternating palettes surrounded by multitudes of flowers.

*5 feet 3 inches square.*

185—CASHMERE SHAWL

*Ross Greenleaf*

*5 00*

Indo-Persian. Eighteenth century. Cream, with printed detached flowers over center, and alternating almond and floral border, in bright blue, reds, yellow and black.

*5 feet 2 inches square.*

186—CASHMERE SHAWL

*Mr. Cornelius*

*12 00*

Indo-Persian. Printed with a border of floral oval medallions in reds, blues, yellows, and black on white ground.

*5 feet 1 inch square.*

187—CASHMERE SHAWL

*Mr. B. Johnson*

*14 00*

Indo-Persian. Printed in bright colors with an all-over design of irregular medallions containing the almond and palm motives, with border to match.

*Length, 9 feet 7 inches; width, 5 feet 5 inches.*

188—CASHMERE SHAWL

*B. C. Braughton*

*0 00*

Similar to the preceding.

*Length, 9 feet 7 inches; width, 5 feet 5 inches.*

189—CASHMERE SHAWL

*W. H. Johnson*

600

Indo-Persian. Printed on one side only, but cloth is doubled so that both sides show the pattern. All-over geometric design, and border to match, in dull blues, pinks, red, green, yellows and black.

*Length, 5 feet 7 inches; width, 5 feet 1 inch.*

190—SILK GAUZE SCARF

*Mrs. A. F. Benedict*

2500

Indo-Persian. Eighteenth century. Center of small regularly placed flowers in red and brown on cream. The border formed of Islamic arches enclosing flowers and scrolls.

*Length, 9 feet 5 inches; width, 5 feet 4 inches.*

191—CASHMERE SHAWL

*Mrs. G. Kohler*

500

Indo-Persian. Eighteenth century. Printed in dull yellows and reds with slight touches of green, and blue all-over geometric arabesque pattern, with border to match.

*Length, 9 feet 6 inches; width, 5 feet 2 inches.*

192—SILK GAUZE SCARF

*Mrs. A. F. Benedict*

700

Indo-Persian. Eighteenth century. Center of small regularly placed flowers, in red and brown on cream. The border formed of Islamic arches enclosing flowers and scrolls in bright blue, green, red and yellow.

*Length, 9 feet 5 inches; width, 5 feet 4 inches.*

193—PAISLEY SHAWL

*R. H. Shaw*

300

Early English. Cream center, with interlacing scrolls of small flowers, border of alternating almond motive and trophies, and smaller border of palm leaves and flowers. Dull rich coloring of brown, reds, yellows, greens, and black. (Has been much repaired.)

*5 feet 5 inches square.*



194—CASHMERE SHAWL

*Miss McFarland*

3<sup>00</sup> Indo-Persian. Printed with varied almond motives and trailing flowers in red, green, and gray, on black.

*Length, 5 feet 6 inches; width, 5 feet 1 inch.*

195—EMBROIDERED LINEN CLOTH

*H. R. Wilson*

6<sup>00</sup> Moorish. Worked with geometrics, crossed stripes, and borders in reds, greens and blues on rough heavy linen. Deeply fringed on two ends.

*Length, 6 feet 10 inches; width, 2 feet 8½ inches.*

196—CASHMERE SHAWL

*Mr Crocker*

16<sup>00</sup> Indo-Persian. Eighteenth century. Printed with irregular center of black, made by a very deep border of curious scrolled medallions containing carnations, tulips and other conventionalized flowers. Palmetto and long feathery leaves interspersed. An arched and acanthus-leaved border printed in golden yellows, reds and greens.

*6 feet 7 inches square.*

197—CASHMERE SHAWL

*Donald Belasco*

17<sup>00</sup> Indo-Persian. Printed with a series of recurring palmetto leaves, and interlacing scrolls. Rosettes form the border, in dull reds, yellows, and greens on a blue field.

*6 feet square.*



## SECOND AFTERNOON'S SALE

TUESDAY, NOVEMBER 16, 1915

### AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

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#### BLACK LACE COLLARS, HANDKERCHIEFS, FICHUS; SCARFS, VEILS, PARASOL COVERS AND FLOUNCES.

198—THREE NARROW COLLARS *Clut*

Two of Brussels lace, rose and forget-me-not design;  
the other Maltese guipure, of graceful design.

199—THREE LACE BARBES AND HANDKERCHIEF *Mrs Lewis*

Two barbes of Brussels lace, one of Chantilly; and  
handkerchief, Brussels lace and white batiste.

200—OLD FRENCH FACE VEIL " "

*2 50* Empire. Very thick silk dotted net. Flower bou-  
quets. Border in fine chain-stitch.

201—BRUSSELS LACE BARBE *G. Kohn*

*3 50* Bouquet design on dotted tulle. Small Empire bor-  
der.

*Length, 1½ yards; width, 7 inches.*

202—TWO BRUSSELS LACE BARBES *Cur*

Fine designs of flower sprays and medallions.

203—FACE VEIL AND FICHU *Cur*

Both of Chantilly lace, with flower border on dotted net.

204—LACE COLLAR AND BARBE *Mrs. Lewis*

252 Collar of Russian bobbin lace with deep scallops, and barbe of guipure lace.

205—LACE LAPPET AND CAPE *Cur*

Both of guipure lace, of conventional flower design.

206—LACE SHOULDER SHAWL AND FICHU *L. Gertrude*

400 Both of rose and ribbon design.

207—TWO LACE FICHUS *J. P. Burr*

300 Chantilly lace, one with Louis XV border.

208—SILK SHOULDER CAPE *Cur*

Spanish blond, of rose design.

209—BLACK SILK FICHU *Cur*

Escorial lace. Conventional design of roses and daisies.

210—BRUSSELS LACE FICHU

Fine design of festooned morning-glories and roses; delicate border.

400 211—TWO SILK FICHUS *L. Gertrude*

Spanish blond, of flower and feather design.

212—TWO SILK FICHUS

*C. B. Falls*

*200* Spanish lace of rose pattern.

213—TWO SILK FICHUS

*H. P. Burr*

*250* Spanish blond of large floral pattern.

214—LARGE OLD SPANISH SCARF

*Mrs. Lincoln*

*800* Embroidered tulle of beautiful forget-me-not design  
in five rows, with large floral border.

*Length, 3 yards 6 inches; width, 1 yard 12 inches.*

215—TWO LACE PARASOL COVERS

*One*

One of Chantilly lace, of rose and medallion design;  
the other of llama, of feather pattern.

216—TWO LACE PARASOL COVERS

*One*

One of Chantilly lace with oval medallions and flower  
bouquets, and the other of Brussels lace with medal-  
lions and Louis XV border.

217—LARGE PARASOL COVER

*C. W. Randall*

*200* Silk Spanish blond. Roses and forget-me-nots pat-  
tern. Round scalloped edging.

218—TWO BLACK SILK PARASOL COVERS

*One*

Spanish blond. Foliage, lilies and rose pattern.

219—TWO LACE SCARFS

*H. P. Burr*

*500* One of Spanish lace, and the other of Chantilly, of  
floral pattern on dotted tulle.

220—TWO SILK SCARFS

200 *B. B. Falls*  
 Spanish blond. One narrow, with large aster pattern; the other of conventional feather and flower design.

221—THREE SILK VEILS

200 Spanish blond of various designs.

222—BLACK GUIPURE SCARF

*Mrs. G. Robin*  
 Tulip pattern; scalloped edging.  
 500 Length, 3 yards; width, 20 inches.

223—TWO GUIPURE SCARFS

*Quir*  
 Both of large *mèche* and tape pattern.

*Respective measurements: Lengths, 1 yard 29 inches and 1 yard 33 inches; widths, 19 inches and 14 inches.*

224—GUIPURE SCARF AND SHAWL

*B. B. Falls*  
 One of conventional flower design, the other of fish-scale net with border.  
 200

225—SILK SCARF

*B. P. Burr*  
 Spanish blond, of good floral design.  
 300 Length, 2 yards 21 inches; width, 21 inches.

226—SILK SCARF

*B. B. Falls*  
 Spanish, of good design with rich floral border.  
 300 Length, 2 yards 7 inches; width, 27 inches.

227—BLACK SILK FLOUNCE

*Quir*  
 Escorial. Conventional rose design.  
 3 lengths, 7½ yards; widths, 6½ inches.

228—THREE STRIPS OF FLOUNCING

*H. P. Burr*

Chantilly lace of various designs.

*5 00* — One length 6 yards, width 11 inches, and two lengths 3 yards, width 12 inches.

229—TWO STRIPS OF FLOUNCING

*Mrs. Lewis*

Chantilly lace of floral design.

*3 00* — Respective measurements: Lengths, 2 yards and 7 yards; widths, 12 inches and 10 inches.

230—TWO STRIPS OF FLOUNCING

Chantilly lace. One of fine floral panels on dotted tulle; the other, floral panels alternated with festoons.

*2 50* — Respective measurements: Lengths,  $3\frac{1}{2}$  yards and  $5\frac{1}{2}$  yards; widths, 14 inches and  $7\frac{1}{2}$  inches.

231—TWO STRIPS OF FLOUNCING

*Mrs. E. L. Johnson*

French blond lace of floral design.

*2 00* — Respective measurements: Lengths,  $3\frac{1}{4}$  yards and  $2\frac{1}{2}$  yards; widths, 12 inches and 16 inches.

232—TWO STRIPS OF FLOUNCING

*Mrs. Lewis*

Chantilly and *point de Paris*, of floral design with scalloped borders.

*3 50* — Respective measurements: Lengths, 4 yards and 3 yards; widths, 17 inches and 17 inches.

233—TWO STRIPS OF FLOUNCING

*Mrs. E. L. Fairbank*

Chantilly lace of rose design.

*2 50* — Respective measurements: Lengths, 1 yard 23 inches and 5 yards; widths, 19 inches and 15 inches.

*Miss Helen Fowler*

234—TWO STRIPS OF FLOUNCING

Deep Chantilly lace, of rose, lily and lilac design.

*800*

*Respective measurements: Lengths, 5 yards and 3½ yards; widths, 22 inches and 42 inches.*

235—CIRCULAR FLOUNCE

*Mrs L. G. Gumban*

*700*

Chantilly lace, with *point-de-Paris* medallions and ribbon design.

236—TULLE FLOUNCE

*One*

Delicate flower design. Almost straight edging.

*Length, 5 yards; width, 12 inches.*

237—THREE STRIPS OF FLOUNCING

*Miss Lincoln*

Old silk, Spanish embroidered, in various floral designs.

*400*

*Respective measurements: Lengths, 3½ yards, 3½ yards, 4 yards; widths, 17 inches, 12 inches, 15 inches.*

238—FLOUNCE

*Mrs. A. E. L. Johnson*

*1100*

Chantilly and *point-de-Paris* lace. Floral bouquets on dotted tulle.

*Length, 4 yards 12 inches; width, 12 inches.*

239—FLOUNCE

*L. Gertrude*

*700*

Malines lace of fine floral design and scalloped edging.

*Four lengths, 20 yards; width, 6 inches.*

240—FLOUNCE

*Mrs E. C. Fairbank*

*500*

Fine Chantilly lace, design of tulip and violet bouquets.

*Length, 4 yards; width, 18 inches.*



241—FLOUNCE

Fine Chantilly lace of flower medallions and ribbon design.

*Length, 4 yards 14 inches; width, 14 inches.*

242—LACE JACKET

Llama, with flower motif and scalloped border.

243—TWO SQUARE SHAWLS

One old Spanish, embroidered in chain-stitch; the other of Chantilly lace, flower bouquets on dotted tulle.

*Respective measurements, 41 inches square and 36 inches square.*

244—THREE HALF SHAWLS

Chantilly and *point-de-Paris* lace. Flower panels and scrolls.

245—TWO TRIANGULAR SHAWLS

Chantilly lace of floral and ribbon design.

246—TWO SMALL CAPES

Llama, of floral motifs with scalloped edgings.

247—TWO SMALL SHAWLS

Guipure lace of floral design on rich *mèche*.

## COLLECTION OF FANS

248—TWO OLD FRENCH FANS

Both have spangled fields of silk. The blades and guard of one are pierced and spangled mother-of-pearl; of the other, of carved and pierced ivory.

249—TWO EARLY VICTORIAN FANS *Cur*

English. Ivory blades of one form the fan when opened. Carved guard. The other of pierced bone of similar form.

250—TWO DECORATED EARLY VICTORIAN FANS *Cur*

Decorated with bouquets of roses. Polished ivory blades and guards.

251—TWO EIGHTEENTH CENTURY FANS *Miss Maynard*

*5-00* French. The front of one decorated with a colored print, "A Scene in the East"; on the back, "The Betrothal." Pierced and inlaid blades; guard of inlaid mother-of-pearl. The second has a print of pastoral scenes on back and front. Blades and guard of pierced and inlaid mother-of-pearl.

252—TWO FRENCH PAINTED FANS *Cur*

One in Louis Seize manner; Cupid decoration. The other in Louis Quinze manner, with medallion of court beauties and trophies. Blades and guards of both, pierced and carved gilt ivory.

253—TWO TORTOISE-SHELL FANS *Miss Lincoln*

*4-00* One with chatelaine attached; plain polished blades and guard carved with monogram. The other with circular folding field.

254—TWO FANS

*12-00* One in Louis Seize manner. Decoration of pastoral medallion surrounded with gauze and silk spangled in scrolls and flowers. Blades and guard of carved and inlaid mother-of-pearl. The other, Spanish, of late eighteenth century. Blades and guard of pierced and inlaid mother-of-pearl.

255—TWO FANS *Herbert Klutznick*

11<sup>00</sup> One, French eighteenth century; painted. Decoration of pastoral scene and flowers. Basket pierced sticks and guards inlaid with gold. The other, Spanish, of eighteenth century. Decoration of pastoral scenes, the blades and guards of pierced ivory incrustated with silver.

256—TWO FRENCH PAINTED SATIN FANS *Cur*

Apple-blossom and figure decoration. Blades and guard of mother-of-pearl.

257—TWO PAINTED SATIN FANS *Herbert Klutznick*

4<sup>00</sup> One, of blue satin decorated with a rustic scene, "The Lady and the Doves," has mother-of-pearl blades and guard. The other has a cream satin field decorated with a bouquet of flowers. Carved and pierced bone blades and guard.

258—VERY BEAUTIFUL CHINESE PAINTED FAN *B. W. Randall*

2<sup>00</sup> Processional scene, showing many figures on both sides, with a very dainty border; the faces of inlaid ivory, the costumes of inlaid silk. The blades and guard are finely and beautifully pierced and carved with many figures and flowers in sandalwood.

259—TWO BLACK FEATHER FANS *Cur*

One with tortoise-shell blades, and the other with gilded wood sticks.

260—TWO SPANISH FANS *Otto Berner Agnew*

4<sup>00</sup> Late eighteenth century. One decorated with an Oriental scene, the back with a mediæval scene; the other with medallion scenes, "The Painting," and pastoral subjects. The blades and guards of pierced and inlaid mother-of-pearl.

261—TWO DECORATED FANS

*E. W. Randall*

300— One of red silk gauze and lace, with rose decoration, and wood blades; the other of blue gauze, decorated with cooing birds and thistles, with blades and guard of tortoise-shell, and miniature watch set in the top of the guard.

262—TWO EIGHTEENTH CENTURY FANS

*Walter Burne Jones*

1400— Italian. The field has an insert of a colored print; pastoral subject. Japanned and decorated blades and guards.

263—TWO CHINESE PAINTED FANS

*Alfred C. Crooker*

500— Many figures, assembled in a landscape, decorate the front and back; the heads of inlaid ivory, and the costumes of inlaid silk. Lacquered blades and guard. The other is similar and has figures in an interior, surmounted with peacock feathers. Blades and guard of carved and pierced sandalwood.

264—WONDERFUL CHINESE PAINTED FAN

*Miss Maynard*

8250— Eighteenth century. Elaborately decorated with the figures of many mandarins in conclave; dainty symbolic border. On the back, a similar scene of ladies assembled; the heads and hands inlaid and painted on ivory; the costumes, of different colored silks, inlaid. Beautiful pierced and carved blades of stained ivory, tortoise-shell, mother-of-pearl, filigree enamel, and sandalwood. The guards are of silver and gilt filigree.

265—IVORY FAN

*Walter Burne Jones*

8250— Japanese. Decoration of landscape and figures in raised gold in several colors. Guard and back, floral and bamboo decoration.

*Alto Berner Agem*  
266—TWO CHINESE PAINTED FANS

*1250* Panel decorated with ceremonial figures on both sides, the faces and hands of inlaid ivory, the costumes of inlaid silk. Blades and guard of carved and pierced ivory.

*Alto Berner Agem*  
267—SPANISH FAN

*2500* Eighteenth century. Decoration of "The Sacrifice" and "The Toilet"; pierced and gilt inlaid mother-of-pearl blades and guard. Small enlarging mirror and cameo set in the guards.

268—SPANISH FAN

*3500* Early nineteenth century. The front and back are decorated with a pastoral scene and flowers. Sticks and guards of pierced mother-of-pearl, elaborately carved with figures.

*Clear*  
269—TWO PAINTED FANS

One, Korean on satin. Ceremonial scene; many nobles give fealty to the Emperor and Empress, who are enthroned on a dais. On the back are seated and kneeling figures. Carved ivory blades and guard. The other Spanish, on crimson satin. Japanned gilt blades and guard inlaid with mother-of-pearl.

*Miss Lincoln*  
270—SPANISH EIGHTEENTH CENTURY FAN

*700* Decoration of Oriental scene with figures. Blades and guard pierced and incrustated with gold. Enlarging mirror and jewel set in the guards.

*Mrs. D. J. Hennessy*  
271—TWO FEATHER FANS

*600* One of brown feathers with tortoise-shell blades, the other of red feathers with tortoise-shell sticks.

272—EMBROIDERED FAN

Japanese. Finely decorated with birds and bamboo. Curious ladder blades of ivory, with guard delicately carved with many small flowers and figures.

BLACK LACE SHAWLS

273—Two LACE SHAWLS

10<sup>00</sup> Floral design. One with Louis XVI border.

274—Two SHAWLS

7<sup>00</sup> One silk Chantilly with small flower pattern on dotted tulle; the other llama, with garlands and flower festoons.

*Respective measurements, 2 yards square.*

275—Two TRIANGULAR SHAWLS

6<sup>00</sup> Llama. One small, with roses and lilac pattern; the other a fine design of ferns.

276—Two SHAWLS

9<sup>00</sup> Chantilly lace. One with large flower medallions, the other with rose and lilac motifs on dotted tulle.

*Respective measurements: Lengths, 2 yards 5 inches and 2 yards; widths, 2 yards and 1¾ yards.*

277—Two SILK SHAWLS

6<sup>00</sup> Spanish blond. One of small rose pattern and the other of large roses.

*2 yards square.*

278—Two TRIANGULAR SHAWLS

7<sup>00</sup> Chantilly and *point-de-Paris* lace. One with small all-over leaf design, the other with rich rose and scroll pattern.

*Mrs. T. L. Kennedy*

279—TWO TRIANGULAR SHAWLS

6<sup>00</sup> Chantilly lace, with flower motifs.

280—TWO TRIANGULAR SHAWLS

*B. W. Randall*

7<sup>00</sup>

Chantilly lace. One with rose and grape motifs, the other of rich floral and scroll design.

281—TWO TRIANGULAR SHAWLS

*Mrs. E. C. Fairbanks*

10<sup>00</sup>

Llama. One with flower bouquets and big clover leaves, and the other with alternate flower bouquets and panels, with leaf border.

282—TWO LACE SHAWLS

*Mrs. Payne*

05<sup>00</sup>

Chantilly. One triangular, with rose and ribbon festoons; the other square, with small bouquets in the center and large medallions at corners.

2 yards square.

283—TWO LACE CAPES

*Miss Lincoln*

11<sup>00</sup>

Chantilly. One a ruffled cape of flower design, the other with flower subjects on dotted tulle.

284—TWO TRIANGULAR SHAWLS

*A. B. Spurgeon*

6<sup>00</sup>

Llama. One of floral design and Louis XVI border, the other with lilacs and chrysanthemums on dotted tulle. ✓

285—LARGE SILK FICHU

*Clara*

Spanish blond, of rose pattern.

286—TWO TRIANGULAR SHAWLS

*Clara*

Llama. One with large flower and grape pattern, the other with a floral design on dotted net.

287—SILK CAPE

5<sup>00</sup> French blond, flower and ribbon design.

Miss Marian Hague

288—SHAWL

Spanish, with border of conventional design and light festoons of leaves and roses.

Length, 2 yards; width, 1 yard 21 inches.

Miss

289—SILK TRIANGULAR SHAWL

Chantilly, with rich design of flowers and draperies.

Miss

290—LLAMA SHAWL

7<sup>00</sup> Chantilly. Large cluster of various flowers over festooned border.

Mrs. E. C. Fairbanks

291—SMALL TRIANGULAR SHAWL

7<sup>00</sup> Fine Chantilly lace. Flowers and draped ribbons.

Alto Berneseaux

292—LLAMA CAPE

3 5<sup>00</sup> Chantilly lace. Flower panels on dotted tulle. Deep triangular scallops as edging.

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"

"

293—TWO TRIANGULAR SHAWLS

6<sup>00</sup> Chantilly and *point de Paris*. Fine design of flowers and festoons.

E. V. Vance

294—TWO TRIANGULAR SHAWLS

3 5<sup>00</sup> Llama. One with Louis XVI design and the other with chrysanthemum and lily design, with graceful trees at border.

Miss Lincoln

295—TRIANGULAR SHAWL

8<sup>00</sup> Llama lace. Large bouquet of flowers in the center, under graceful border of dropping leaves.

Miss Helen Bowler



296—TRIANGULAR SHAWL

6<sup>00</sup> Chantilly lace. Rich flower panels on deep Louis XVI border.

*W. W. Seaman Agent*

297—TRIANGULAR SHAWL

5<sup>00</sup> Chantilly lace. Large and small bouquets of flowers on rich border.

*Miss Lincoln*

298—TRIANGULAR SHAWL

5<sup>00</sup> Llama, with grape pattern and border of large leaves.

299—TRIANGULAR SHAWL

10<sup>00</sup> Llama. Beautiful design of flowers and trees.

*W. W. Seaman Agent*

300—TRIANGULAR SHAWL

6<sup>00</sup> Llama. Graceful flower design on dotted tulle, with Louis XVI border.

*Miss Lincoln*

301—TRIANGULAR SHAWL

5<sup>00</sup> Llama, with large clusters of lilies, roses and morning-glories.

302—LARGE TRIANGULAR SHAWL

6<sup>00</sup> Fine Chantilly lace. Delicate flower motive combines with Louis XVI border.

303—TRIANGULAR SHAWL

9<sup>00</sup> Chantilly and *point-de-Paris* lace, with loveknots and large bunches of flowers.

*Miss Marianne Bague*

304—FINE TRIANGULAR SHAWL

11<sup>00</sup> Chantilly lace, with *point de Paris*. Beautiful floral design.

*W. W. Seaman Agent*

305—FINE TRIANGULAR SHAWL

*E. W. Vance*

*6 00* Llama. Beautiful design of lilacs and maidenhair fern on dotted tulle.

306—FINE SQUARE SHAWL

*V. W. Seaman Agent*

*11 00* Malines lace, with four graceful medallions at corners, and Louis XV border.

307—FINE TRIANGULAR SHAWL

*Miss Lincoln*

*5 00* Llama, with ornamental border of large branches of lilacs.

*5 00* - 307 A - Shawl

" "

COLLECTION OF FANS.

*David Belasco*

308—ANTIQUÉ PAINTED IVORY FAN

*12 00* French. Eighteenth century. Pastoral subject: "Battledore and Shuttlecock," with *Chinoise* surrounding decoration. Framed.

309—SMALL FEATHER FAN

*W. H. Johnson*

*15 00* Blue and white, with white pearl blades.

310—JAPANESE FEATHER FAN

*E. W. Vance*

*2 00* Painted figures and flower motives, edged with peacock feathers. Carved bone blades.

311—LARGE BLACK OSTRICH-FEATHER FAN

*Mr. Roy*

*19 00* Plain mother-of-pearl blades.

312—BLACK TULLE APPLIQUÉ FAN

*Mr. Lincoln*

*4 00* On white satin. Plain tortoise-shell blades.

313—BLACK CHANTILLY LACE FAN *Mrs John C. Day*

10<sup>00</sup> Oval medallions and flower motives. White satin lining. Mother-of-pearl blades.

314—BLACK CHANTILLY LACE FAN *H. Johnson*

27<sup>50</sup> Floral motif in center, with border of conventional design. Mother-of-pearl blades. White satin lining.

315—BLACK GAUZE AND TULLE FAN *Alto Bernet Agent*

5<sup>00</sup> Empire. Design of gold spangles. Gold-etched shell blades.

316—BLACK CHANTILLY LACE FAN *H. Johnson*

17<sup>50</sup> Louis XVI style, with cupid design. White gauze lining. Mother-of-pearl blades, etched with cupids panel and gold inlaid ornaments.

317—BLACK CHANTILLY FAN *L. Gertrude*

12<sup>00</sup> Lined with white gauze. Flower panel in center of floral and conventional motives. Set on mother-of-pearl blades.

318—FRENCH PAINTED SILK GAUZE FAN *Cur*

Decoration, "The Flower Girl Going to Market."  
Signed "I. W." (I. Weld.) Plain blades and guard of beautiful mother-of-pearl.

319—TWO LACE AND GAUZE FANS *Mrs Lincoln*

5<sup>00</sup> One of white satin, with two narrow rows of black Chantilly lace and carved mother-of-pearl blades; the other of black gauze and gold spangles, carved in inlaid shell blades.

320—BLACK CHANTILLY LACE FAN *Alto Bernet Agent*

15<sup>00</sup> Lined with black gauze. Carved mother-of-pearl blades. Gold and silver inlay of birds and flowers.

*Herbert A. L. Fung*  
321—FRENCH PAINTED SILK FAN

60<sup>c</sup>—Decorated with a scene from "Faust." Signed "M Berlinirlof." Shaped mother-of-pearl blades and guard.

322—FRENCH PAINTED SILK FAN

60<sup>c</sup>—"Fête Champêtre" decoration. Signed "P. Lascellaz." Mother-of-pearl blades and guard.

323—EIGHTEENTH CENTURY IVORY FAN *Wm. Bernier*

27<sup>c</sup>—Chinese. Sticks and guard carved and pierced with medallions and scrolls and flowers.

324—FRENCH PAINTED FAN *Mrs. Lincoln*

5<sup>c</sup>—Decoration of "The Lady with the Captive Butterfly" on silk gauze. Signed "E. Stephan." Carved and gilt mother-of-pearl blades and plain-shaped guards.

325—BLACK OSTRICH-FEATHER FAN *Mr. Roy*

37<sup>c</sup>—Has remarkably matched smoked mother-of-pearl blades and guard.

326—BLACK CHANTILLY LACE FAN *B. C. France*

110<sup>c</sup>—On white satin, with mother-of-pearl blades.

327—FRENCH PAINTED SATIN FAN *Mrs. Lincoln*

50<sup>c</sup>—Decoration of "The Rustic Lovers." Signed "Weld." Blades and guard of beautiful mother-of-pearl.

328—FRENCH PAINTED GAUZE FAN

50<sup>c</sup>—Decoration of Berceau and Cupid medallions, surrounded by spangled scrolls. Signed "A. Porchet." Blades and guard of pierced mother-of-pearl, and gilded.

*Miss Lincoln*

329—FRENCH PAINTED SILK AND LACE FAN

5<sup>00</sup> Decoration of Cupids and flowers, surrounded by fine *point-de-Venise* lace. Signed "Adam." Blades and guard of carved and gilt mother-of-pearl.

330—FRENCH PAINTED FAN

5<sup>00</sup> Decoration of "Cupid Enticing a Lady," and trophies and scrolls in gold and silver on silk gauze. Inlaid mother-of-pearl blades and guard.

331—FRENCH PAINTED KID FAN

Decoration of partially nude female balancing two peacock feathers. Signed "V Arcos '84." Blades and guard of plain ivory.

332—FRENCH PAINTED KID FAN

7<sup>00</sup> Decoration of "Lady Wading in the Brook." Signed "Grivaz." Blades and guard of mother-of-pearl.

BLACK LACE SHAWLS

333—TRIANGULAR BRUSSELS LACE SHAWL

9<sup>00</sup> Louis XVI design of morning-glories and roses with classical border.

334—TRIANGULAR BRUSSELS LACE SHAWL

5<sup>00</sup> Louis XVI design of lilies and roses.

335—TRIANGULAR CHANTILLY LACE SHAWL

Fine design of roses and lilac bouquets and rich rose border.

336—TRIANGULAR BRUSSELS LACE SHAWL

5<sup>00</sup> Lily and rose design on dotted tulle.

*W. W. Seaman Agent*

337—TRIANGULAR BRUSSELS LACE SHAWL

5<sup>00</sup>—Very fine design of lilies of the valley and morning-glories.

*Mrs J. C. Day*

338—TRIANGULAR CHANTILLY LACE SHAWL

7<sup>00</sup>—Fine maidenhair and daisy design on dotted tulle, and border of oval medallions.

*Mrs E. J. Corley*

339—OLD SPANISH SILK SHAWL

8<sup>00</sup>—Fine design of light flowers and scrolls, leaves and feathers. Border of Louis XV character.

*W. W. Seaman Agent* 2 yards square

340—TRIANGULAR BRUSSELS LACE SHAWL

6<sup>00</sup>—Branches of roses and ribbons on dotted net.

341—SQUARE BLACK SHAWL

*Mrs Lincoln*

7<sup>00</sup>—Chantilly lace with *point de Paris*. Rose design in scrolls and branches.

2 yards square.

342—TRIANGULAR BLACK SHAWL

*W. W. Seaman Agent*

9<sup>00</sup>—Chantilly lace. Rich design of large leaves, lilacs and daisies.

343—FINE LLAMA SHAWL

*Mrs Lincoln*

5<sup>00</sup>—Flower bouquets on dotted tulle over deep border of conventional design.

344—TRIANGULAR BRUSSELS LACE SHAWL

*W. W. Seaman Agent*

6<sup>00</sup>—Rich feather pattern, with fine flowers, scrolls and draperies.

345—SQUARE SILK SHAWL

*L. Gertrude*

7<sup>00</sup>—French blond lace of Louis XV design; large garlands and flower bouquets, with classical border.

2 yards square.

346—FINE TRIANGULAR SHAWL

600 Chantilly lace. Handsome design of flowers and fluted ribbon on dotted tulle.

347—LARGE CAPE

100 Spanish blond. Handsome design of flower bouquets and garlands on large decorative border.

CASHMERE AND PAISLEY SHAWLS, TABLE  
COVERS, HANGINGS AND MANDARIN  
COATS

348—WOVEN SILK AND WOOL SHAWL

500 East Indian. An all-over trailing floral pattern running diagonally, of yellow silk on black wool ground. Fringed.

5 feet 4 inches square.

349—TWO EMBROIDERED TABLE COVERS

600 Persian, of the seventeenth and eighteenth centuries.

Both worked in floral medallions of various colors.

59 and 51 inches square.

350—EMBROIDERED HANGING

500 Chinese in the Louis Quinze manner. Three medallions formed of rocaille in gold silk, with bouquets of pink and blue flowers worked in chain stitch, with border to match, on purple cloth.

Length, 8 feet 6 inches; width, 4 feet 6 inches.

351—EMBROIDERED LINEN PANEL

800 Bokhara. Eighteenth century. Large flowers, in shadings of red with colored centers, are between diagonal foliated stems in dull greens which terminate in blue flowers. The border is comprised of larger flowers in various colors with a running foliated scroll surrounding them.

Height, 6 feet; width, 4 feet.

*Miss Lincoln*

352—RARE EMBROIDERED COVER

2<sup>50</sup> Persian. Late seventeenth century manner. The center medallion, corners and borders are of typical design; a thin running leaf in gold and silver threads is filled in with carnations and other flowers in high-colored silk on black cloth.

69 inches square.

*Mr. Payne*

353—VERY INTERESTING REVERSIBLE WOOL COVERLET

15<sup>00</sup> Colonial. Late eighteenth century. Medallion and floral paneled center, bordered on three sides with trees, urns, birds, figures and houses. Woven in imitation of canvas stitch in greens, reds and cream.

Length, 6 feet 9 inches; width, 6 feet 11½ inches.

354—CASHMERE SHAWL

*David Belasco*

20<sup>00</sup> Indo-Persian. Eighteenth century. Pale blue center, with borders of lotus and almond motive in which gray predominates, with slight touches of red and yellow. (Center has been inserted.)

10 feet 10 inches by 5 feet 3 inches.

355—EMBROIDERED CASHMERE SHAWL

*Gertrude*

10<sup>00</sup> Indo-Persian. Early eighteenth century. Center of brilliant red, with two deep borders and corners of rudimentary almond motives, in high colors, with gold thread chain stitch outline. A narrow outside border to match.

9 feet by 4 feet 10 inches.

356—TWO CASHMERE SHAWLS

*W. W. Seaman Agent*

7<sup>50</sup> Indo-Persian. One eighteenth century, has reversible alternating geometric and floral stripes in greens, reds, yellows, grays and blacks; the other, brilliant-colored stripes interspersed with spots on a black ground.

Respective measurements, 5 feet 5 inches square and 5 feet 10 inches; widths, 5 feet 5 inches.



357---BEAUTIFUL STRIPED SHAWL

*Miss Clarke*

Indo-Persian. Rough weaving, with all-over entwined almond pattern, and irregular stripes of red. Green, pale blue, and white on black, running through.

10 feet by 5 feet 6 inches.

358---RARE STRIPED SHAWL

*Clar*

Indo-Persian. Rough weaving of conventional flowered stripes in varied colors, greens, blues, reds and cream.

5 feet 4 inches by 5 feet.

359---EMBROIDERED CAMEL'S HAIR SHAWL

*Miss Lincoln*

Persian. Seventeenth century. The center has a light scroll arabesque design, composed of small flowers, with detached medallion and corners. The surrounding border is of carnations, lotus, and volute scrolls. In simple coloring of reds, pink, blue, green and black threads on a warm tan ground.

4 feet 9 inches square.

360---MANDARIN COAT

*Miss Marian Boone*

Chinese. Woven silk tapestry in high colors and gold on a dark blue ground. Detached conventional ornaments of dragons, bats, birds, seals, musical and writing instruments, and clouds, cover the field, excepting a deep border of gold threads representing waves. Ch'ien-lung.

361---CASHMERE SHAWL

*Clar*

Indo-Chinese. Early eighteenth century. Brilliant red center with very interesting border of lotus, carnations and other flowers, and bands, highly conventionalized, in dull blues, yellows, greens and black.

6 feet by 5 feet 6 inches.

*N. V. Seaman Agent*  
 362—REMARKABLE CASHMERE SHAWL

*17<sup>00</sup>* Indo-Chinese. Eighteenth century. Black ground, with two deep borders at either end, and a series of bands between, of varied almond motives in crimson, yellow and gray silk.

*11 feet 2 inches by 5 feet 6 inches.*

*Miss Lincoln*  
 363—VERY BEAUTIFUL CASHMERE SHAWL

*5<sup>00</sup>* Indo-Persian. Eighteenth century. Rich crimson center, with beautiful floral almond borders with trailing and interlacing foliage between, and delicate narrow border in blue, green, yellow and cream.

*9 feet 10 inches by 4 feet 7 inches.*

*F. N. Thayer*  
 364—PAISLEY SHAWL

*7<sup>00</sup>* Early English. Center of dull crimson. A deep border at either end of repeating almond motives in which are inserted numerous small flowers. A narrow border inside, running all round the shawl. Charming coloring of dull pinks, reds, soft blues and yellows, grays, black and greens. (Center has been renewed.)

*10 feet 7 inches by 5 feet 5 inches.*

*N. V. Seaman Agent*  
 365—PAISLEY SHAWL

*7<sup>00</sup>* Early English. Quatrefoil center of brilliant red with lobe surrounds of cream, green, yellow and pale blue, from which springs a number of fan-shaped palm leaves interspersed with flowers and the almond motive. Pink, brown, pale blue and dull yellow make a mellow border.

*10 feet 7 inches by 5 feet 4 inches.*

*E. C. Vance*  
 366—PAISLEY SHAWL

*6<sup>00</sup>* Early English. Terra-cotta center, with interesting lotus scroll border in dark pink, reds, pale blues, yellow, green and black. (Center has been renewed.)

*5 feet 4 inches square.*

367—HANDSOME PAISLEY SHAWL *Miss Clarke*

40<sup>00</sup> Early English. Quatrefoil center of brilliant red center, with trellis surround and narrow outer border of Islamic arches and flowers. A red brown effect runs through, with subsidiary coloring of yellow, green, pale blue, cream and black.

11 feet 10 inches by 5 feet 6 inches.

368—PAISLEY SHAWL *Mrs W. B. Remington*

11<sup>00</sup> Early English. Two center panels, one green and the other bright red, are sprayed with growing palms and flowers. Deep interlacing arabesque border at either end in two different colorings, so that this shawl can be worn two ways, and appear entirely different in color.

10 feet 7 inches by 5 feet 2 inches.

369—FINE CAMEL'S HAIR SHAWL *Miss Lincoln*

12<sup>50</sup> Persian. Early eighteenth century. Irregular black center, with three bold panels of rudimentary palm leaves, and scrolled floral almond pattern on either end. A quaint narrow border of conventional lotus. Woven in pale blue, red, crimson, brown, dull green, black and white. The outside border is embroidered with a series of Islamic arches in alternating bright colors.

10 feet 7 inches by 4 feet 8 inches.

370—QUAINT CAMEL'S HAIR SHAWL *h* *l*

11<sup>00</sup> Persian. Eighteenth century. Floral stripes of various widths, in alternating bright colors, red, yellow, green, crimson, black and white.

7 feet 6 inches by 3 feet.

371—QUAINT CAMEL'S HAIR SHAWL *h* *l*

11<sup>00</sup> Similar to preceding.

372—PAISLEY SHAWL

*W. W. Seaman Agent*

17<sup>00</sup>

Early English. Very small red center, with medallions in various colors surrounding same, and very elaborate deep borders on either end, of almond leaf motives, palm and vine leaves, and sprays of small flowers in soft blues, greens, yellows, pinks and browns.

10 feet 7 inches by 5 feet.

373—FINE CAMEL'S HAIR SHAWL

30<sup>00</sup>

Persian. Seventeenth century. All-over embroidery of scrolls, lotus and other flowers, showing a very small black center. Brilliant coloring of blue and magenta, with subsidiary colors of dull red, yellow, green, brown and white. Has a narrow border of quaint panels.

6 feet by 5 feet 7 inches.

374—FINE CAMEL'S HAIR SHAWL

*Miss Lincoln*

35<sup>00</sup>

Similar to the preceding.

6 feet square.

375—EMBROIDERED KIMONO

*David Belasco*

32<sup>50</sup>

Japanese. Dark blue satin, lined with red silk crêpe. Embroidered with branches of daisies, the stems worked in gold threads, trailing over the cuff, down the front and across the bottom.

376—PAISLEY SHAWL

26<sup>00</sup>

Early English. Burnt-orange center; geometric border in high Persian coloring. (Center has been renewed.)

5 feet 8 inches square.

377—CAMEL'S HAIR SCARF

*B. J. Sullivan*

8<sup>00</sup> Persian. Eighteenth century. Two panels of reversed floral almond motives at each end, and a running floral narrow border, in red, blue, green and yellow, with a black center; the two ends have embroidered Islamic arches in alternating colors. Signed by the maker in the center.

6 feet 4 inches by 10 inches

378—PAISLEY SHAWL

*Miss Clarke*

20<sup>00</sup> Early English. Small cream medallion center, sprayed at regular intervals with growing palms and flowers conventionalized. A large interlacing almond and floral pattern covers the remainder. Soft blues predominate with dull pinks, reds, yellows and greens.

11 feet by 5 feet 4 inches.

379—RARE CAMEL'S HAIR SHAWL

*Miss Lincoln*

35<sup>00</sup> Persian. Seventeenth century. A black square center, with surrounding palm leaf and lotus panels; the end motives are continued over the center and form an irregular paneled cross, containing foliated and lotus scrolls. A very beautiful lotus and carnation border runs down two sides, and a palm and vine-leaf scrolled border is on the ends. Supplemented by an embroidered border of arches. The colors of the panels alternate, and consist of lavender, dull green, yellow and pale blue. Signed in the center.

10 feet 5 inches by 4 feet 10 inches.

380—BEAUTIFUL CAMEL'S HAIR SHAWL

*J. H. Maghee*

27<sup>50</sup> Persian. Seventeenth century. Circular cream medallion, with ornamented edge, surrounded by a very charming interlacing pattern of carnations, lotus and

arabesques. The border matches. The chief color is lavender, with a background of dull yellow, green and red. A supplementary embroidered border of arches and lotus panels. Signed in the medallion.

6 feet 7 inches square.

381—PAISLEY SHAWL

*J. B. Maghee*

500 Early English. A small irregular crimson medallion is surrounded by a very bold almond scroll and floral pattern. The border matches. Warm brown predominates with slight touches of blue, green, black, white and red.

10 feet by 5 feet.

382—VERY BEAUTIFUL CAMEL'S HAIR SHAWL

*L. Gertrude*

2250 Persian. Late seventeenth century. Irregular brilliant red center, surrounded by a bold and intricate interlacing design of reversed almond and palm-leaf motives. A narrow floral scroll border of different colorings is on the sides and ends. Very softly colored in dull crimson, pale blue, green and soft tan. Signed by maker in the center.

9 feet 10 inches by 4 feet 7 inches.

383—FINE CAMEL'S HAIR SHAWL

*B. J. Sullivan*

300 Persian. Seventeenth century. A well-balanced design of foliated scrolls, enclosing flowers, covers the field, and is surrounded by a scroll and lotus border, woven in dull green, blue, yellow and pink, on a crimson background. A supplementary embroidered border of intricate conventionalized floral pattern in high colors.

5 feet 9 inches square.

384—EXTRAORDINARY FINE SHAWL

*A. C. Crooker*  
Chinese. Late eighteenth century. A repeating pattern of pagodas, canopies, lanterns and figures, and border to match. Woven in red, blues and green, on a black ground, with yellow silk for the high lights.

5 feet 4 inches by 5 feet 2 inches.

385—FINE CAMEL'S HAIR SHAWL

*W. W. Seaman Bunt*  
Persian. Early eighteenth century. Embroidered with a repeating pattern of lotus scrolls. The background is covered with small flowers, leaving a small star-shaped black center. Bright coloring of magenta, yellow, blue-green, and blue. Surrounded by a narrow border of conventionalized palm leaves. Signed on the black medallion, by the maker.

5 feet 9 inches by 6 feet.

386—FINE CAMEL'S HAIR SHAWL

*5000*  
Persian. Late seventeenth century. Square black center, with a beautiful arabesque pattern; a deep border of recurring almond motives and two small borders to match, and a supplementary embroidered border on the two ends. The coloring is of rich brown, green, blue, yellow and red. Signed by maker in center.

6 feet 5 inches by 5 feet 8 inches.

387—CAMEL'S HAIR SHAWL

*Miss Lincoln*  
Persian. Eighteenth century. Crimson irregular medallion, surrounded by reversed almond motives and pomegranate centers, surmounted by semicircular panels containing further almond motives. A narrow border of scrolls and flowers in blue, brown, yellow and pale green, with a supplementary embroidered border of recurring arches and flowers.

6 feet 3 inches by 5 feet 4 inches.



388—CAMEL'S HAIR SHAWL

*W. V. Seaman Agn.*

Persian. Early seventeenth century. Small irregular black medallion in the center, surrounded by a bold interlacing lotus, arabesque pattern, a very interesting archaic paneled border. Dull rich tones of blue, green, crimson and yellow. Signed in the center.

6 feet 9 inches by 6 feet.

389—RICH CAMEL'S HAIR SHAWL

*B. J. Sullivan*

Persian. Late seventeenth century. The center has a beautiful pattern of conventionalized lotus flowers and arabesques, leaving a very small black medallion. The border matches. The coloring is of reds, pale blue, lavender, green and white. A supplementary embroidered border of intricate arches and lotus flowers. Signed in two places.

6 feet square.

390—TURKISH COSTUME

*A. E. Spingarn*

Louis Seize. Brilliant light blue brocade with floral sprays in gold thread; the vest is embroidered and trimmed with galloon.

## SILK SCARFS, SHAWLS AND EMBROIDERED COVERS AND HANGINGS

391—PAINTED AND EMBROIDERED PANEL

*Alte Berner Agn.*

First Empire. "The Farewell to the Warrior." The Wife, accompanied by the maid carrying their infant son, says adieu, in a columned room with floor of interlaced vari-colored parquetry in solid silks. The classic dresses are of solid embroidery in colored silks. Hands, faces and background of room painted on satin.

Height, 16 inches; width, 17 inches.



392—EMBROIDERED CUSHION COVER

*David Pilasco*

"Charity Succoring Infants." Canvas stitch, the figures of bead work, the background in blue worsted.

Height, 18 inches; width, 21 inches.

393—POLE SCREEN BANNER

Early Victorian. Gothic design of arches with bouquet of Easter lilies under. Embroidered on canvas, with flowers and arches in colored beadwork. Blue silk background, trimmed with cords and tassels of fringe.

Height, 24 inches; width, 16½ inches.

394—THREE WOVEN SILK SHAWLS

*C. J. Sullivan*

One Spanish, of Louis XVIII period and style, one Spanish of the early nineteenth century, and the other Italian of the seventeenth century.

395—FOUR SILK SCARFS

*J. F. McCarthy*

One Spanish of ribbed silk, one Italian of the nineteenth century, one Sicilian Italian of the seventeenth century, and the fourth of the nineteenth century.

396—WOVEN SILK SAWL

*Edo Bernier Aguir*

Louis Seize. Of shimmering silver green changeable ribbed silk, bordered with silver satin bands, fringed.

6 feet 7 inches square.

397—TWO SILK SCARFS AND SILK PANEL

*Ray Greenleaf*

Two French scarfs of the eighteenth and nineteenth centuries; East Indian printed silk panel.

398—TWO SILK SHAWLS

*F. Baumeister*

One Spanish woven silk, of the eighteenth century; and the other printed silk shawl, Louis Seize.

399—TWO SILK SHAWLS *Mrs. Payne*

One English Spitafields woven silk, and the other brocaded silk, Louis Seize.

400—TWO EMBROIDERED BLACK SILK SHAWLS *Ans*

One English of the nineteenth century, worked in natural flower colors, and the other embroidered in black.

401—TWO BLACK EMBROIDERED SHAWLS *F. Baumeister*

Cashmere. One worked in various colors, and the other in black silk and beads.

402—TWO SILK SHAWLS

One Italian of early nineteenth century, of ribbed silk, and the other English Spitafields of early nineteenth century.

403—WOVEN SILK BLUE CRÊPE SHAWL *Cardi Belasco*

French. Late Empire. Detached true lovers' knots in white, with continuing border of the same pattern, flanked with satin stripes. Fringed.

6 feet 4 inches by 6 feet.

404—BLACK SILK CRÊPE-DE-CHINE SHAWL *Mrs. Lincoln*

Embroidered with border of peachblossoms and lilies in their natural colors. Black silk fringe.

Length, 1½ yards; width, 1½ yards.

405—SILK SCARF *F. Baumeister*

Chinese. Eighteenth century. Light cerise ground, with border in white silk solid embroidery of trailing roses and other flowers. Fringed.

7 feet by 3 feet 6 inches.

406—TWO BLACK SHAWLS

*David Belasco*

One plain crêpe de Chine, and the other silk gauze embroidered with flowers in natural colors.

*Respective measurements, 1 yard 24 inches by 28 inches, and 1 yard 29 inches square.*

407—EMBROIDERED TABLE COVER

*Langhorne Turner*

Chinese. Irregular medallion of fish, and sea urchins with trailing flowers in highly colored silks, on a lemon yellow satin. Fringed, and lined with deep pink silk.

*57 inches square.*

408—SILK SHAWL

*Alto Berner Agens*

Chinese. Seventeenth century. Magenta ground and fringe. One corner embroidered in rose and scroll design in high colors, the opposite one of more conventional design.

*6 feet by 5 feet 6 inches.*

409—BLACK SILK SHAWL

*h h h*

Italian. Heavy crêpe de Chine, with floral border and fringe.

*Length, 2 yards 25 inches; width, 1 yard 21 inches.*

410—SILK CRÊPE SHAWL

*David Belasco*

Chinese. Late eighteenth century. The vermilion field has scattered on it flowers, birds and butterflies. Border of detached lotus and rose sprays in white silk.

*6 feet square.*

411—EMBROIDERED BLACK SILK CRÊPE FLOUNCE

*A. B. Spinaarn*

Chinese. Beautiful border of entwined flowers, and birds in raised work.

*Length, 4 1/3 yards; width, 2 feet 5 inches.*

412—SILK CRÊPE SHAWL

*David Belasco*

Chinese. Early eighteenth century. Beautiful coral ground, embroidered with scattered carnations, and scroll border of lily leaves and carnations. Fringed.

6 feet square.

413—SILK CRÊPE SHAWL

*Alto Berner Agass*

Chinese. Eighteenth century. Dark plum-colored ground and fringe. Finely embroidered in the same color with a very large variety of flower sprays.

6 feet 9 inches square.

414—SILK CRÊPE SHAWL

*David Belasco*

Chinese. Eighteenth century. Dark cerise ground and fringe. The border embroidered in trailing flowers and scrolls in white silk.

5 feet 4 inches square.

415—BROWN SILK SHAWL

*J. B. Anderson*

Plain crêpe de Chine, with deep frine.

67 inches square.

416—SILK CRÊPE SHAWL

*Mrs. Payne*

Chinese. Eighteenth century. Deep plum-colored, with border of tulip and rose scrolls and corners, embroidered in the same color. Fringed.

6 feet 5 inches by 5 feet 10 inches.

417—BLACK SILK CHINESE SHAWL

*Miss Lincoln*

Two corners richly decorated with beautiful variety of flowers in their natural colors embroidered in satin stitch. Fringed.

63 inches square.

418—FIVE EMBROIDERED DRESS PANELS

Renaissance. Shell and scroll pattern in olive cut beads of two sizes on beautiful olive green silk velours.

419—BEAUTIFUL SILK VELVET SCARF

Italian. Early nineteenth century. Three similar interlacing bands of cream and light purple ribbed satin, but graduated, are on the ends of the purple velvet. The other bands are of detached bowknots and ovals in cream silk. Fringed.

*Length, 8 feet 8 inches; width, 1 foot 7½ inches.*

420—FOUR EMBROIDERED SCREEN PANELS

Japanese. Black satin ground with birds of solid raised work in silk threads of natural colors, growing flowers in colors, and bamboo in gold threads.

*Height, 5 feet; width, 1 foot 9 inches.*

421—EMBROIDERED SILK COVER

Chinese. Peach-colored Shiki silk, with detached flower sprays of natural colors in solid silk embroidery.

*60 inches square.*

422—EMBROIDERED TABLE COVER

Japanese. Medallions of chrysanthemums, and flower festoon border, executed in colored silks on deep lavender satin, fringed, and lined with pink silk.

*50 inches square.*

423—EMBROIDERED TABLE COVER

Japanese. Soft terra-cotta satin, lined with dark gray satin. The center is a loose medallion effect of chrysanthemums and daisies, the border of butterflies and trailing lilies.

*51 inches square.*

424—CRIMSON SILK BROCATELLE COVER

*J. B. Ellwell*

1100—Louis Seize. Scroll medallions of roses, trimmed with a woven silk border of vine leaves in lavender and yellow.

*Length, 5 feet 7 inches; width, 5 feet 1 inch.*

425—EMBROIDERED COVERLET AND TWO PILLOW COVERS

*Wm. Berner Adams*

1750—Japanese. Emblematic of Plenty. Landscapes, with many storks in the harvest fields, floral border, in delicate-colored silks on plum-colored satin. Lined with dull yellow satin and trimmed with cords and tassels.

*Covers: Length, 8 feet; width, 6 feet 7 inches.*

*Pillows, 2 feet 2 inches square.*

426—EMBROIDERED COVER

*J. F. Mc Carthy*

500—Chinese. Reversed design of two Dog-Foos, poised on a circle and flowing ribbon, between running sprays of lotus and other flowers, worked in blues and cream silks and gold thread on brilliant red cloth, lined with green silk and fringed on the two ends.

*Length, 6 feet 9 inches; width, 4 feet 6 inches.*

427—TEMPLE HANGING

*Wm. Berner Adams*

1250—Chinese. Ch'ien-lung. Of brilliant crimson cloth, embroidered in blue silk and gold threads. On each side is a trailing flowering plant; in the center, butterflies and sprays of flowers; surrounded by a border of flowered scrolls.

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